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THE CARD PLAYERS
HENDRIK VAN DER BURCH

THE CARD PLAYERS BY HENDRIK VAN DER BURCH

The gift from Mr. and Mrs. John S. Newberry of a charming Dutch interior by Hendrik van der Burch is a most welcome one, as good examples of the great art of Dutch genre painting have thus far been lacking in our collection. An added interest lies in the fact that the painter of our picture had until recently been almost completely forgotten. Since it is now possible to identify as his work a considerable number of paintings which had hitherto been attributed to Pieter de Hooch and even to Vermeer, Hendrik van der Burch has suddenly become a prominent figure in the history of Dutch art. Not only do his works—of which we now have between thirty and forty—speak of a personality of unusual interest, but the story of his life as well. If we can rightly identify him with the son of Hendrik van der Borch of Brussels, whose name we find spelled both van der Burch and van der Borch, he was originally discovered by no less a personage than the Earl of Arundel, the great English diplomat and art collector. Van der Burch, at that time a young man of twenty-two, was living with his father in Frankfort, through which city Arundel, as Ambassador from England, passed on his way to the court of the German Emperor. On account of the religious wars in Flanders, the elder van der Burch had emigrated from Brussels to Frankenthal in the Palatine, where an artist colony of emigrants from the Netherlands had been formed. In this city Hendrik the younger was born. In 1627 he was taken by his father to Frankfort and it was here that Arundel stopped for three days in May, 1636, searching as he had done in every city through which he passed, for art treasures for his collection. Keenly interested at the same time in the art of his own day, Arundel had once before discovered a young Netherlandish artist—Anthony Van Dyck—and had induced him to go to

England, where through the Earl's influence at the court he was engaged by the English king. This was in 1620-21 when Van Dyck was a youth of twenty-two years.¹

In the house of the elder van der Burch in Frankfort, Arundel not only found a fine collection of medals, coins, and other art objects, the main part of which he acquired for his collection, but also met here the artistically gifted son, who seemed to be a promising young painter, of the same age as Van Dyck had been when he made Arundel's acquaintance. Arundel invited the young Hendrik to accompany him, sending him in a short time to Italy in order that he might carry on his studies, asking him at the same time to assist his agents there in the look out for the sale of art treasures. He later went with Arundel to London, where he became the curator of his collections, one of his tasks being to reproduce in etchings some of the best of the Italian paintings which the Earl owned. This was in 1637. Some years later, when conditions in England had become difficult for the royalists, the Earl of Arundel, foreseeing the civil wars, moved with his collection to the continent, living the rest of his life in Antwerp. Van der Burch remained with him until his death in 1646.

In 1652, and again in later years, we encounter the artist in Amsterdam, to which city the Countess of Arundel had gone to live after her husband's death. Here Van der Burch is mentioned in connection with the affairs of the countess, and in one of the documents we find him purchasing (1658) a collection of plaster casts which belonged to Rembrandt, when that artist was compelled to dispose of his collections.

In the years between his stay at Antwerp and the date he is first mentioned at Amsterdam, we find an artist of the same name—Hendrik van der Burch—in the

1 The portrait which Van Dyck painted of Arundel at this time was one of the attractions of our recent Van Dyck exhibition.

guild at Delft (and later at Leyden) where he is accepted as "foreigner" in 1649. We believe this artist to be identical with the protégé of Arundel. At any rate this Delft and Leyden artist, a few of whose signed paintings were first discovered by Dr. Hofstede de Groot and to whom can now be attributed an important series of excellent genre paintings, is the master of the painting which was recently added to our collections. It shows him closely related to Pieter de Hooch in motives as well as in certain colors such as the brilliant red of the cavalier's coat, and at the same time to Vermeer in the silvery light which falls into the room and the curious perspective with the rather exaggerated size of the principal figures, painted, it would, seem at close range. This method of placing the easel so near to the scene that the foreground of the composition seems to protrude from the first plane of the canvas, was used by Vermeer and has not been carried out so successfully by our painter. It seems quite natural that an artist who came to Delft around 1650 should be greatly impressed by the two painters who just at this time had begun to raise the art of that city to its greatest height. With his looser, more fluid technique, our artist differs from both these masters, who worked out their compositions with more solidity and more *phlegma* than our seemingly more easily and faster working master. Like all good genre paintings of this period, our composition gives a vivid impression of the Dutch family life and its surroundings. Table, chair, staircase, window, table cover, the Delft tiles, the blue and white Delft jug, the map of the Netherlands on the wall, — all are characteristic features of the seventeenth century decorative arts of Holland,

while the negro servant points to the influence which the oversea colonies had in Dutch life, and the picturesque costume of the officer reminds us that we are still in the midst of the Thirty Years War.

In nearly all the paintings by van der Burch we find a window on one side of the room, through which we catch a glimpse either of another room or—in some of his works—a fascinating view of gardens or parks, combined with an excellent observation of still life in the foreground. It is especially characteristic of the artist that there is usually a young couple in his pictures engaged in conversation or entertaining themselves with music, card playing, eating a meal, or drinking wine. He seems fond of an exaggerated perspective, not so noticeable in our painting as in some of his other works. He holds his composition together by means of a fine silvery atmosphere which permeates his scenes and which in our picture lights the faces of the girl and the child in the foreground. His color combinations are more varied than those of de Hooch, and where de Hooch concentrates on one or two colors, our artist contrasts the brilliant reds with light blue, green, and even gray and violet tones.

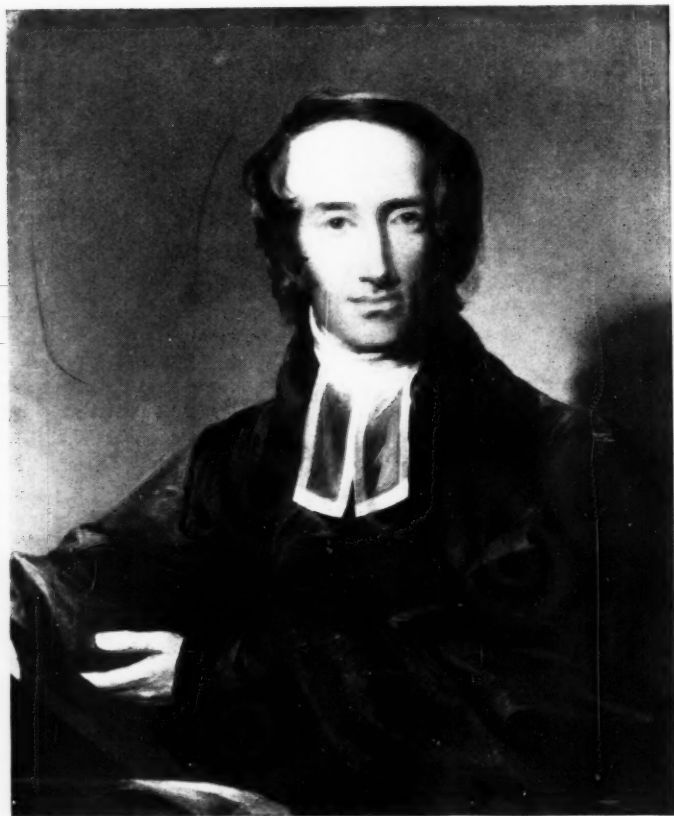
Other paintings, so far attributed to Pieter de Hooch, but which can now be given to van der Burch are *The Courtyard* in the Metropolitan Museum, *An Interior with Cavalier and Lady* in the Pennsylvania Museum and several in private collections in New York. Our picture, so much in the style of the early works of Pieter de Hooch, had also been attributed to that artist, but can now, from the new material which has been discovered about his life and works, be given to Hendrik van der Burch.

W. R. VALENTINER

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THE REVEREND GREGORY TOWNSEND BEDELL
JOHN NEAGLE
GIFT OF MR. D. M. FERRY, JR.

PORTRAITS BY JOHN NEAGLE AND SAMUEL F. B. MORSE

Through the gift of Mr. D. M. Ferry, Jr., President of the Founders Society, two American portraits of the first half of the nineteenth century have been added to the permanent collection. One is a portrait of the Reverend Gregory Townsend Bedell by John Neagle (1799-1865), the other a portrait of Edward Everett by Samuel F. B. Morse (1791-1872).

John Neagle was one of the most distinguished portrait painters of the early nineteenth century. Shortly after his

birth in Boston, his parents moved to Philadelphia, and with the poverty of opportunity of the times he was practically selftaught. After being apprenticed to a coach painter he was imbued with the ambition to paint portraits, and adopting the traditions of eighteenth century English portraiture which were so well understood and adapted to his Philadelphia clientele, he became one of the best known painters of his day. He married the daughter of Thomas Sully, with which



EDWARD EVERETT
SAMUEL F. B. MORSE
GIFT OF MR. D. M. FERRY, JR.

painter he seems to have had also an artistic kinship. At the exhibition of his portraits held in the Pennsylvania Academy of the Fine Arts in 1925, some sixty years after his death, he quite astonished the contemporary American painters with his ability as a draftsman and brushman no less than in his incisive reading of characters. Our picture, 25 x 30 inches, was catalogued (No. 113) and illustrated in this exhibition.

His portrait of the Reverend Gregory Townsend Bedell shows this popular Philadelphia preacher in the attitude of expounding from the Bible which is seen

in the lower left hand corner resting upon a lectern covered with a red cloth. The picture is signed and dated in the lower left corner "J. Neagle, 1830."

Samuel F. B. Morse is also a product of New England, having been born at Charleston, Massachusetts, in 1791. By the time he entered Yale College he had already chosen painting as a profession, and he partly earned his way through school by painting miniatures on ivory at five dollars each. With Washington Allston he journeyed to England, where for a time he studied with Benjamin West. At the age of twenty-two, he had a work

accepted by the Royal Academy. Returning to America he met with much success as a portrait painter and was one of the founders of the National Academy of Design, serving as its first president from 1827-1845. He was also Professor of the Arts of Design at the University of the City of New York. In 1839 he abandoned painting as a profession in order to devote the balance of his life to the perfection and promotion of his invention of the telegraph.

Edward Everett, the subject of his picture in the Detroit collection, will be remembered as a brilliant orator, scholar and statesman. After graduating at Harvard he was the pastor of the Brattle Street Church in Boston for two years, after which he accepted the Eliot professorship of Greek literature at his alma mater. He was also editor of the *North American Review*, and in 1824 was elected to congress from the Cambridge district, serving five successive terms in the House of Representatives. From 1836 to 1840 he was Governor of Massachusetts, and it is not unlikely that this portrait was painted about that time, when he was in his early forties. He is a picturesque figure as portrayed by Morse in this picture; seated against a draped

red curtain with his blonde hair falling as it will about his intellectual forehead, and with his keen, piercing brown eyes, he looks the part of an active and thoughtful man. His influential position in political affairs is attested in his appointment as Minister Plenipotentiary to Great Britain in 1841, and upon the death of Daniel Webster his appointment as Secretary of State in the cabinet of President Fillmore. In the interim he had served for a brief time as the president of Harvard University. It will be remembered that Edward Everett was the orator of the day at the consecration of the National Cemetery at Gettysburg, November 19, 1863, and it was after his oration of more than two hours that President Lincoln gave utterance in a few words to that now famed Gettysburg speech which is quoted by every school boy.

This makes six early American pictures which Mr. Ferry has presented to the Art Institute since the dedication of the new building. His dedication gift was the large and imposing work by Gilbert Stuart of the Todd Family and this was subsequently followed by a pair of portraits by John Wollaston and a portrait by Chester Harding.

CLYDE H. BURROUGHS

TWO VENETIAN PAINTINGS OF THE HIGH RENAISSANCE

It is a question whether the title "Venetian Paintings" is quite warranted, as neither of the two masters who painted the pictures with which we are dealing was born or lived in the City of the Lagoons. Both, however, were not only—politically speaking—subjects of the Venetian Republic, but also in their art so overwhelmingly influenced by the glorious models set by the capital, then at the zenith of its cultural and artistic growth, that the denomination "Venetian" seems more appropriate than the rather vague one, "North Italian."

Compared as artistic personalities, the two masters, Giacomo Bassano and

Giovanni Battista Moroni, though almost exact contemporaries, and with the currents of their art directed toward the same pole, are as different from each other as are in their outward appearance the two paintings, one being a hasty sketch for a large figure picture, the other a finished and carefully executed portrait.

In the case of the little sketch representing "The Birth of Love," presented to the Museum by Mr. A. E. Silbermann of Vienna and New York, the attribution to Giacomo Bassano must be taken with "a grain of salt," although no other author's name seems to be possible for it. Giacomo da Ponte, called Bassano, born



PORTRAIT OF A YOUNG MAN
GIOVANNI BATTISTA MORONI
GIFT OF MR. HOWARD YOUNG

in Bassano near Venice between 1510 and 1515, was the fortunate father of four sons who, likewise painters, in the later period of their father's career (to which our picture undoubtedly belongs) worked under his guidance in closest collaboration. There are instances recorded where one of the five made the first design of a composition, the second a sketch in oil, the third executed the work, the fourth made corrections and modifications, while the

fifth eventually made copies or replicas. Even the names on signed works give no definite proof of their respective authorship, since not only were paintings obviously done in the workshop given the signature of the father and head master, but also many of those for which one of the sons had received the commission were executed with the father's help, as for instance in the case of Francesco Bassano who called his father to Venice to



THE BIRTH OF LOVE
WORKSHOP OF GIACOMO BASSANO

assist him in his work in the palace of the doges. Thus so far as unsigned works are concerned, which do not belong either to the early period of Giacomo or to a time considerably after his death in 1592, when some of the sons had established themselves as independent artists with more pronounced characteristics of their own, it is hardly possible to give any more precise attribution than "workshop of Giacomo Bassano."

There is, however, no doubt that Giacomo was the most important artist of the family and really responsible for the "Bassano style"; so that, after all, the attribution given to our little canvas is, from this less literal viewpoint, quite justified. As to Giacomo Bassano's art, he was at first the pupil of his father Francesco, an able though not very important painter in the style of Montagna. He then went to Venice, where he was

greatly influenced by Titian and later by Tintoretto. Characteristic of him is his predilection for many-figured scenes of domestic and country life. He is in fact one of the first genre painters known in the history of art. Even in his altarpieces and other sacred subjects these genre-like features, in the form of comparatively large figures of men and animals not connected with the story to be pictured, often dominate the canvas to such an extent that the real scene, enacted by tiny figures in the background, becomes scarcely distinguishable. His special merits are his exquisite and luminous color, his clever mastery of the problems of "pictoresque" lighting, and his bold and spirited brushwork. Our little canvas, in spite of its character as a sketch done without any pretensions, in hasty and nervous strokes, fully reveals all of these qualities. One word more might be said

about the subject. It is a question whether these four women grouped under a tent, busying themselves with a baby whom one of them holds on her lap, may not represent the daughter of Pharoah and her companions who have found the little Moses. The willow basket at the left would confirm this hypothesis. It is, in fact, only the little cupid flying at the right and strewing flowers which caused us—tentatively—to label the painting, *The Birth of Love*. Further research might lead to the discovery of the executed piece, thus enabling us to establish the meaning of the scene more definitely.

* * *

Giovanni Battista Moroni, who painted the portrait which has come to the Museum recently as the generous gift of Mr. Howard Young, was, as we have said, a contemporary of Giacomo Bassano. He was born about 1520 in a village near Bergamo and died in 1578 in Brescia after he had spent practically all of his life in this city. He was a pupil of Moretto, the great Renaissance painter of Brescia, and as such formed under the indirect influence of Giorgione and the other leading Venetians. But somehow he is less "Venetian" than nearly all the other painters of the "terra firma."¹ His comparatively

sharp and precise drawing as well as his cool and subdued colors, clearly distinguish Moroni from all the Titianesque painters. He is—one is almost inclined to say—only a portrait painter, as his altarpieces are rare and compared with his portraits of far inferior quality, unless, as in some instances, they are partly redeemed by the portrait-like treatment of some of the heads. Invention was not the strong point of this master, who seems helpless once the model fails him. His gift of keen observation, on the other hand, and his masterly draughtsmanship, enabled him to produce excellent likenesses. His portraits, appealing in their unpretentious simplicity of pose, are utterly convincing as individual likenesses, though never raised into types or ennobled by the spirit of genius, like those of Titian. There is something of a photographic truthfulness to life about them, which fact at once explains their merit as well as their shortcomings. Our portrait, of a sympathetic but not very interesting looking young man, is a perfect example of Moroni's art, which somehow reminds us of the cool and straightforward "bourgeois" portraiture of some of the Dutch masters of the seventeenth century.

WALTER HEIL

A TUN-HUANG BUDDHIST PAINTING

Near the town of Tun-huang in the province of Kansu in western China, on the old caravan route between the Far East and Central Asia, is a group of Buddhist cave temples of long history and early date. Here almost a thousand years ago a great pile of manuscripts and paintings was walled up in an alcove for safe-keeping. The secret of the hidden treasure was lost until 1900 when a Taoist priest set about the reconstruction of one cave and discovered the "library." The discovery was reported, but no steps were taken for its removal at the time, and in 1907 and 1908 Sir Aurel Stein and Profes-

sor Paul Pelliot were able to secure and transport to London and Paris great quantities of documents. After that time other specimens found their way into many hands, and one early painting on paper has now been purchased for the permanent collection of the Institute of Arts.

The importance of the paintings in the study of the history of Chinese art is great, in spite of the fact that most of them are provincial in type. Art in China usually developed to its highest pitch at the capital or under court influence and patronage, but it is in these paintings of the cultural

¹ "Terra firma" (solid ground) is the territory on the Italian mainland belonging to the Republic as compared with the City of Venice built upon the lagoons.



BUDDHIST PAINTING
TUN-HUANG. PROVINCE OF KANSU
A. D. 797

margins that we can best see the interplay of various influences and schools, and trace the modifications of foreign elements as they were introduced into China.

The Detroit picture is on a stout yellow paper, four sheets of which were joined to make a ground of adequate size. Two thin lines limit the border, and the field inclosed by the outer line measures $30\frac{3}{4}$ inches by $21\frac{3}{8}$ inches. The entire center within the top and bottom borders is occupied by a standing figure of a Bod-

hisattva whose identity is not yet positively determined, though a flower in the hand suggests the *padmapani* form of Kuan Yin or Avalokitesvara. The deity stands barefooted on two lotus blossoms. The left hand is shown palm outward against the chest, holding a flower between thumb and forefinger. The right hand hangs at the side with the palm out and the fingers in the same position as those of the left, but without the flower. The garments are those associated with Indian royalty, a

panelled skirt with streamers, bare chest and a scarf over the shoulder, a heavy necklace, bare arms with decorated armlets, and an elaborate crown surrounding a high coiffure. A circular nimbus sets off the head. The flesh is painted a light pink and the garments and nimbus are in striking combinations of red, blue, green, mustard yellow and purple. All the color is applied as a wash within a black outline which is overpainted with red in the flesh parts.

To the left and right at the feet of the deity are two other figures on a much smaller scale. Both are dressed as Bodhisattvas, with nimbuses. The figure on the left wears a high crown fastened under the chin and carries a fly-whisk in the right hand while the left is in the *vilarka mudra*, the gesture of argument. The one on the right has the protuberance on the skull typical of a Buddha, and holds the hands in the *namahkara mudra*, the gesture of prayer. Both of these remain unidentified. In color they resemble the central figure.

Scattered flowers and rosettes adorn the background and are arranged in a regular pattern within the border. The border also contains an inscription in 103 characters from which we learn that a certain Li Shao-tsung, son of a copyist employed by the superintendent of scribes in the Hsiu-wen-fang, located in the south-east corner of the city of Sha-chou, as Tun-huang was known in the T'ang Dynasty, caused four sutras to be transcribed in their entirety and one thousand pictures

painted of the Bodhisattva Chin-kuang-ming. These he reverently offered to the Buddhas with the prayer that through eternal ages calamities might be averted, unbelief dissipated, present earthly desires consumed, happiness granted to high and low, and that the ancestors through seven generations might be early born in heaven. The inscription is dated the nineteenth day of the sixth moon of the thirteenth year of the period Cheng-yuan. This year was in the reign of the Emperor Te Tsung and is A. D. 797 in our reckoning.

A recently acquired painting in the Boston Museum, reported by Mr. Tomita,¹ bears the same inscription as ours, in the same handwriting, and adds the further note that the painting was done by four monks of the monastery of the Hsi-ming-ssu. The Boston piece is part of a folded book and shows three groups of standing Bodhisattvas with diminutive kneeling attendants. The Bodhisattvas have the Buddha head type and aureolas as well as nimbuses, but they are much smaller than ours and lack the border and decorated background. At any rate the two pieces are of the same series.

This sort of painting was done by monks who, like the monks of our own Middle Ages, were rather skilled craftsmen than creative artists. The painting is provincial and even crude, but there is an easy facility in the handling of the line together with a bold use of color that makes it aesthetically stimulating at the same time that it is an important document in the history of Chinese art.

BENJAMIN MARCH

* * *

COSTUMES OF THE JAPANESE NÔ

The No plays of Japan have often been compared to the drama of ancient Greece. They have been likened also to the miracle plays of mediaeval Europe and to the Elizabethan comedy. One author suggests that "it is a theatre of which both Mr. Yeats and Mr. Craig may approve."¹ It is unnecessary to point out the fallacies of such comparison: No is one of the greatest arts of the world, esoteric and inscrutable. A medley of oratorio, opera and ballet, it can be traced back to the thirteenth century when a dance pantomime, called Kagura, was associated with Shinto ceremonials. Even then the splendid costumes of the actors receive special mention. No, however, was mainly developed under Buddhist influence and the patronage of all the great aristocrats kept it unchanged through the centuries.

No is a dance of the most stately character; the words are spoken, or half sung and chanted to the accompaniment of music which is often shrill, sometimes indescribably sad, like a voice from the past of a thousand years.² The dance is adapted to the incidents of dramas which take their themes from legendary lore of gods and ghosts, of gestes of war and feats of history. The No plays were enacted first in the gardens of the temples, and later in the court yards of the daimios. Soon the need was felt to relieve the tension of tragic emotions and the pessimism of No by comedies which were played in the interludes. These are called Kyogen, "mad words," and are pure farce, never vulgar or immodest.

No reached its zenith of glory under the Ashikaga shoguns (1333-1573). In a period of anarchy and civil wars several of the shoguns were men of refinement who distinguished themselves by their lavish patronage of art and letters. Two of these, Yoshimitsu (1368-1394), and his grandson, Yoshimasa (1449-1472), have been called

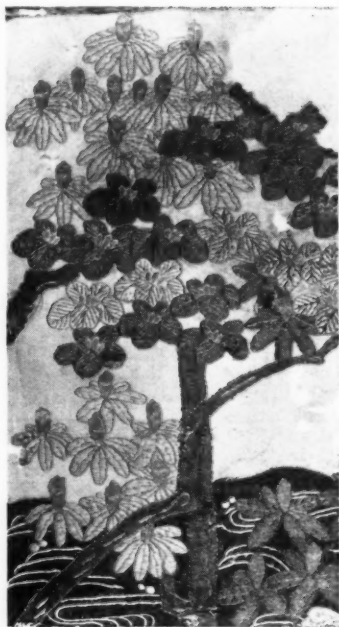


FIG. 1
ASHIKAGA
1395-1573

the Medici of Japan and like their illustrious contemporaries, they were crafty statesmen and fastidious esthetes. Yoshimitsu was deeply imbued with the teachings of Zen, a highly refined abstraction of Buddhism akin to the Chinese Tao. "Strength to meet weal and woe equally, determination bordering on stubbornness, tranquillity akin to apathy, self-containment mistakable for indifference, therein were manifested the results of the individualistic culture of Zen."³ The nature mysticism of Zen "was no sentimental indulgence, but an invigorating discipline."⁴ Yoshimitsu was the protector of the two classics of No, Kwanami Kiyotsugu (1333-1384) and his greater son, Seami Motokiyo (1363-1444), who was actor, dancer,

1 Ernest Fenollosa and Ezra Pound, *'Noh' or Accomplishment*, 1916.

2 Friedrich Perzynski, *No Masken*, 1925.

3 M. Anesaki, *Buddhist Art*, 1923.

4 Laurence Binyon, *The Flight of the Dragon*, 1911.

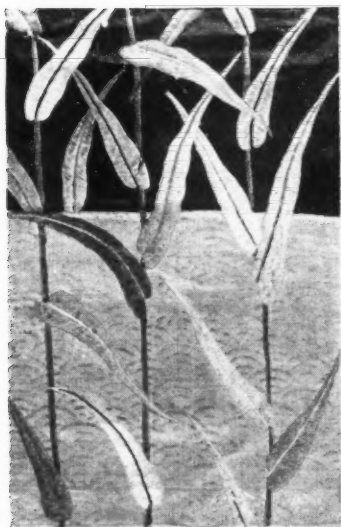


FIG. 2
KEIAN
1618-1651

musician and playwright. Seami also wrote many treatises for the instruction of his pupils and we are indebted to these for all information concerning the old No plays. Seami was also an adherent of Zen and in his works the term "*yugen*" occurs constantly. *Yugen*, in Zen philosophy means "what lies beneath the surface;" for the No actor it is the subtle intensification of expression, the acme of descriptive art.⁵

The eighth Ashikaga shogun, Yoshimasa, "Japan's foremost dilettante," officially declared that No improves and purifies knightly valor and deportment.

The No stage was a simple wooden platform with three sides open to the audience; the success of the plays was therefore largely due to the magnificent costumes. These were distinctly hieratic: the musicians and chorus were clothed in robes of neutral tones, embroidered with the shogun's or daimios' crests. The actors wore very elaborate costumes of gold brocade or soft silk (*habutaye*) often covered with embroidery; the finest of

these were reserved for the roles of ghosts. In one play, *Awoi no uye*, the deathbed of the heroine is represented by a red, flowered kimono, folded lengthwise and laid at the front of the stage.

Old costumes are priceless heirlooms, fragile in texture. In the Bulletin of March, 1929, the acquisition by purchase of the Yamaga collection of Japanese textiles has been announced. This collection is the result of thirty years careful search into the treasures of monasteries and private individuals by a Japanese connoisseur. The 130 fragments cover a period of 150 years; the earliest go back to the great Ashikaga shogun Yoshimitsu's time and may have belonged to Kwanami and Seami themselves. These are damasks with embroidered crests and taffetas painted with gold and silver, or embroidered with birds and flowers.

Figure 1 shows a camelia tree with large leaves and blossoms rising from a blue hill. Figures 2 and 3 belong to the peaceful era of Keian (1618-1651) and Tenwa (1681-1683), when Japan was perfectly isolated and self-complete, and when the decorative arts were largely patronized by all

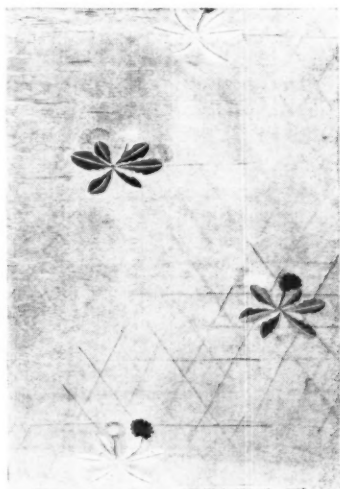


FIG. 3
TENWA
1681-1683

5 Arthur Waley, *The No Plays of Japan*, 1921.

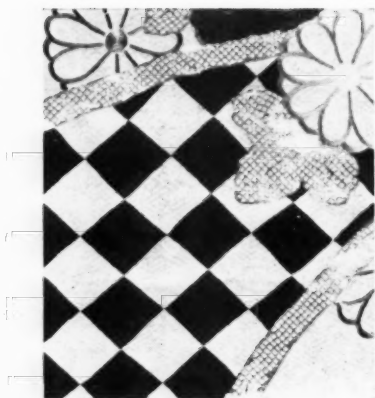


FIG. 4
GENROKU
1688-1703

aristocrats. Thus No costumes of this period are distinguished for their exquisite taste in color and spacing. The fragment (figure 2) shows reeds partly in water, partly over a black, cloudless sky. The silver-grey water is painted over with small waves in gold; the embroidery is typical of a fine sense of color and a subtle feeling for harmonious blending of brilliant and sober hues. Figure 3, turquoise blue taffetas with a trellis painted in gold and daisy plants with white, yellow and purple flowers embroidered with fine soft silk, exemplifies the aim of the Japanese craftsman in obtaining symmetry "not by an equal division of parts, but rather by a certain balance of corresponding parts, each different from the other, and not numerically even, with an effect of variety and freedom from formality."⁶

Apart from the costumes of the musicians and chorus which were simply embroidered with the daimios' crests, most of the designs consist of natural objects—flowers and animals—sometimes treated in a more or less conventionalized manner but always distinguished by delicacy of touch and harmony of colors. As a rule brilliant and sober tints are blended harmoniously, although sometimes the

artist is daring in eccentric color contrasts. The result is a complete absence of uniformity and monotony.

Figures 4 and 5 are good examples of the Genroku Era (1688-1703), when gorgeousness and magnificence superseded the refinement of the earlier times, an era not unlike the affected elegance of its western contemporary, the latter years of Louis XIV of France. It was an age of extravagance and dissipation. The No theatre however, did not yield and refused to make concessions. Only the costumes became somewhat showier than before. To the old art of tying the fabric into minute knots and dying by dipping in the vat or painting freehanded, painting over stencils was substituted. The color effects are more striking in contrast; the technique of the weaver and embroiderer is irreproachable.

The Kyoho era (1716-1735) is an age of reforms. The shogun Yoshimune developed agriculture ("rice-shogun") and

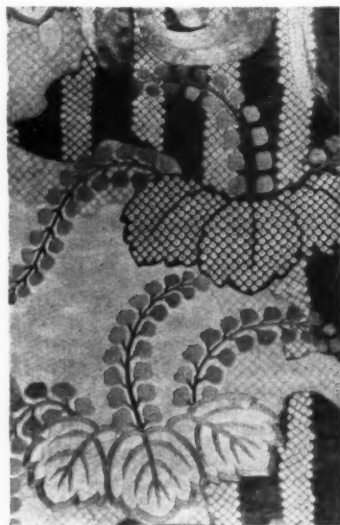


FIG. 5
GENROKU
1688-1703

6 Frank Briukley, *Encyclopedia Britannica*.

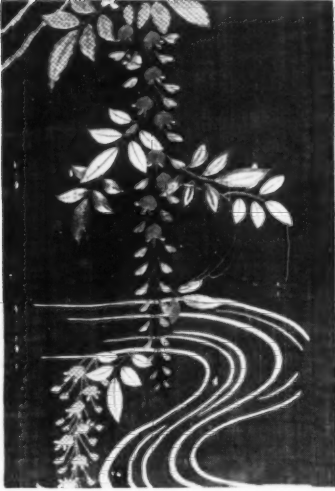


FIG. 6
KYOHO
1716-1735

patronized the revival of classical literature. It is no wonder therefore that even fragments of No robes show a reversion in refinement to the good old times. *Figure 6* is a simple white linen gauze painted in resist dye and embroidered with delicate floral sprays.

Today the costumes have become stereotyped. The individuality of weaves and embroidery is a thing of the past. The old robes crumble to dust and only small fragments are left to enchant the beholder. They recall the ancient days of splendor of the No plays when the shite appeared on the stage, a vision of gold, silver, purple, red and green and with every movement disclosed new combinations of embroidery, blossoms of iris, cherry, chrysanthemums, glycinia, butterflies, turtles, dragons and flying phoenixes.

—ADELE COULIN WEIBEL

EXHIBITIONS

Beginning May 20 and continuing through June 10, the Institute will show in the large gallery on the ground floor the International Exhibition of Ceramic Art which was assembled by the American Federation of Arts and which has been on tour throughout the United States during the past nine months. This interesting collection of the ceramic products of many lands—France, England, Austria, Sweden, Germany, Denmark, Czechoslovakia, Holland and America—has been brought together with a view to acquainting the American public with what is being done by present-day craftsmen and manufacturers of our own and other countries in the way of applying the modern spirit to this oldest and most venerable of all the crafts. It is the first in a series of similar industrial art exhibitions of different mate-

rials planned by the American Federation of Arts.

In addition to this exhibition the Institute will show three other loan exhibitions during the early summer: An exhibition of modern fabrics by American, Austrian, French and German designers and manufacturers, through the courtesy of Schumacher and Company, New York; an exhibition of Alexandrian, Coptic, and early Arabic textiles from the IV to the XI century lent by Yamanaka and Company, New York; and an exhibition of ancient pottery of the Hopi Indians, together with specimens of their modern crafts of basketry, weaving, and pottery lent by Mr. Harry G. Stevens, Detroit. The dates of these exhibitions will be published in the local press.

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